

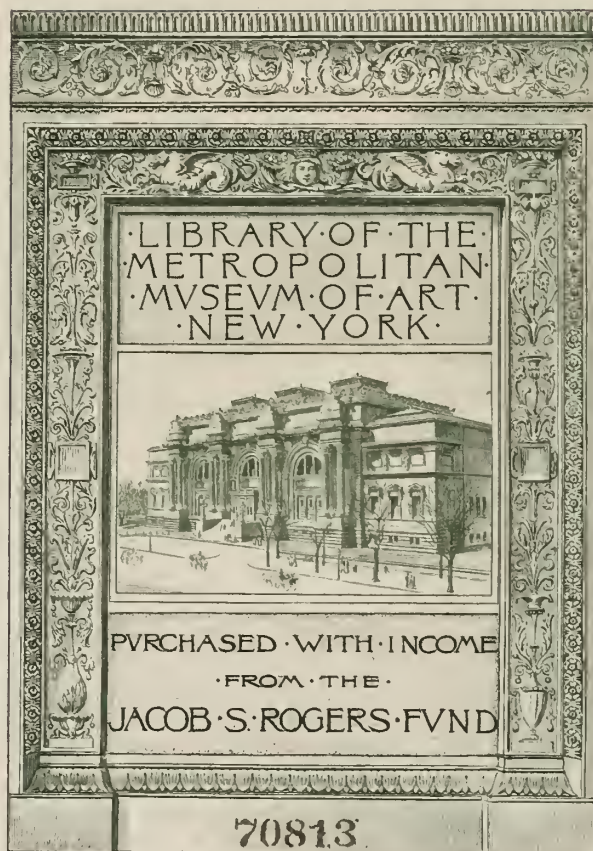
THE METROPOLITAN MUSEUM OF ART



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SALE NUMBER 3926

FREE PUBLIC EXHIBITION

From Saturday, November 7 Until Time of Sale
Weekdays 9 to 6 ½ Sunday 2 to 5

UNRESTRICTED PUBLIC SALE

November 14 at 2:15 p. m.

EXHIBITION AND SALE AT THE
AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC.

30 East 57th Street
New York City



SALES CONDUCTED BY
O. Bernet, H. H. Parke, A. N. Bade
and H. E. Russell, Jr.

1931



ENTRANCE HALL

AMERICAN FURNITURE

WITH LABELED, DOCUMENTED & PEDIGREED EXAMPLES

BY EMINENT XVIII-XIX CENTURY CRAFTSMEN

*A Private Collection Removed
From the New Rochelle Home
of the Owner*

ROLAND V. VAUGHN

Sold by His Order

GLASS · POTTERY · LITHOGRAPHS
HOOKED RUGS AND OTHER DECORATIONS
OF THE PERIOD



AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC.

NEW YORK

1931

Priced Catalogues

A PRICED COPY OF THIS CATALOGUE MAY
BE OBTAINED FOR ONE DOLLAR FOR EACH
SESSION OF THE SALE

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AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, INC.

*Designs its Catalogues
and Directs all Details of Illustration
Text and Typography*

New Rochelle, N. Y.
October 1, 1931

American Art Association--
Anderson Galleries, Inc.
30 East 57th Street,
New York, N. Y.

Attention: Mr. H. H. Parke

My Dear Mr. Parke:

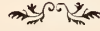
It was with great regret that I came to the conclusion that I must part with my collection of Americana—a collection which gave me great pleasure during its formation over a period of years. Plans I have for the future, however, make it impossible for me to continue the responsibility of owning the collection and make it inconvenient for me to give the space to exhibit it properly.

My collection has been passed upon by many leading experts on American furniture, and in view of the confidence I have in the authenticity of each piece I guarantee that every piece is as described in the catalogue.

Yours very truly

(Signed) ROLAND V. VAUGHN

CONDITIONS OF SALE



1. All bids to be PER PIECE as numbered in the catalogue, unless otherwise mentioned.
2. The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final.
3. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
4. The name of the buyer of each lot shall be given immediately after the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and resold.
5. Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the owner nor the Company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
6. Articles not paid for in full and not called for by the purchaser by noon of the day following that of the sale may be turned over by the Company to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser, and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the bill has not been paid in full by noon of the day following that of the sale, the Company reserves the right, any other stipulation in these conditions of sale to the contrary notwithstanding, in respect to any or all lots included in the bill, at its option, either to cancel the sale thereof or to resell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency sustained in so doing.
7. The Company exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect, or imperfection, but guaranty is not made by the Company of the correctness of the description, genuineness, authenticity or condition of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. In this particular sale, however, the owner guarantees each and every lot to be as represented in the catalogue as per statement of the owner set forth in full in this catalogue.
8. Buying or bidding by the Company for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully

attended to without charge. Any purchases so made will be subject to the foregoing conditions of sale. Orders for execution by the Company should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the name of the object, and a bid on several objects catalogued under a single number should be stated to be so much per piece unless the description contains the notation "[Lot.]", in which case the bid should be stated to be so much FOR THE LOT. If the one transmitting the order is unknown to the Company, a deposit must be sent or reference submitted. Shipping directions should also be given.

9. The Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

*These Conditions of Sale cannot be altered except by
an Officer of the Company*

SALES CONDUCTED BY

O. BERNET ✓ H. H. PARKE ✓ A. N. BADE

AND H. E. RUSSELL, JR.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, INC.

30 EAST 57TH STREET
NEW YORK CITY

TELEPHONE PLAZA 3-1270

CATALOGUES ON REQUEST

FOREWORD

THE unusually high standard of quality maintained throughout this privately owned collection of Americana is accounted for by the fact that in forming it Mr. Vaughn has taken advantage of the opportunity presented by the dispersal, privately and at auction, of the half dozen or so most important collections of Colonial objects during the past ten years. Thus he has acquired pieces which in artistic merit and rarity are unsurpassed.

In this category we would place an inlaid mahogany tambour desk (Number 119) attributed to John Seymour of Boston, identical in construction and design with the Seymour desk that was one of the three outstanding pieces of the Flayderman sale; a set of ten beautifully carved Hepplewhite dining chairs (Number 122), outstanding examples of their type, which remained for a long period of years in the possession of a prominent Southern family, later passing into the ownership of Miss Helen Temple Cooke of Wellesley, Massachusetts; the Duncan Phyfe sofa (Number 112) that exhibits the much prized carved ears of wheat on the back; the William Savery mahogany side chair (Number 113) formerly in the Francis P. Garvan collection; the Rhode Island Chippendale mahogany card table with blocked frame (Number 109), illustrated in Wallace Nutting's *Furniture Treasury*; a shell-carved walnut lowboy (Number 114) attributed to William Savery; a Chippendale carved claw-and-ball foot wing chair (Number 115) also attributed to William Savery; and a carved mahogany piecrust table (Number 93), Philadelphia, *circa* 1760, which can be traced back to an eighteenth century ownership and is claimed to be the work of Savery. The foregoing is by no means an attempt to enumerate all the important items, as this would be impossible in a collection of this quality.

Mr. Vaughn's Early American glass occupies first rank in its field, and in assembling this group of fine pieces the owner was guided and advised by the well-known connoisseur, George S. McKearin of New York. The complementary items comprise a few rare Currier & Ives prints, Staffordshire, Liverpool, and Lowestoft ware, and a few choice hooked rugs.

CHARLES PACKER



THE DRAWING ROOM

AFTERNOON SESSION

Saturday, November 14, 1931, at 2:15 p. m.

Catalogue Numbers 1 to 138 Inclusive

DECORATIVE OBJECTS

20- 1. BRASS WARMING PAN AND TIN CANDLE MOLD

American, XIX Century

Brass and copper warming pan with maple handle. Tin mold for eight candles. [Lot.]

32- 2. GLASS AND TIN HANGING LANTERN *American, Early XIX Century*
'Lighthouse' type, with perforated top and base and clear glass sides.

Height, 12 inches

30- 3. WROUGHT IRON AND TIN CANDLE HOLDER

American, XVIII Century

Primitive type, the base weighted to insure stability.

Height, about 30 inches

15- 4. 'TREEN WARE' SMALL BOWL AND HOUR GLASS

American, XVIII Century

Two interesting domestic objects fashioned from wood, to which is applied the term 'treen ware'.

15- 5. PAINTED TOLE TRAY

English, circa 1850

Scalloped edge, the centre painted with birds, blossoms and leaves in color on a black ground.

Length, 20 inches

30- 6. FRAMED WAX PORTRAIT OF GEORGE WASHINGTON

American, Early XIX Century

Bust profile modeled in wax, enclosed in glazed and gilded shadow box.

Height, 8 inches

12- 7. TWO FRAMED SILHOUETTE PORTRAITS

American, XIX Century

Profiles of two ladies. One inscribed *Aunt*, the other with the following: *Report thyself, lady fair, and tell us who thy friends are*, and with Peale's stamp.

Height, 5 inches; width, 3¾ inches

8. THREE ENGRAVED SILVER TEASPOONS

Isaac Hutton, Albany, circa 1790

Small fiddle-pattern spoon, the stem tastefully engraved and monogrammed. Mark: HUTTON. *Length, 5¼ inches*

9. CARVED MAPLE PIPE RACK

American, XVIII Century

Hanging box, fancifully carved, to hold pipes; a drawer in the base for tobacco. Imperfect. *Height, 16 inches; width, 6½ inches*

10. TWO PEWTER PORRINGERS AND A PLATE

American, XIX Century

Two porringers with pierced cartouche handles; no marks. Small plate, marked T. Danforth, Philadelphia. [Lot.]

11. WROUGHT IRON CANDLE HOLDER

American, XVIII Century

Of tripod form, with adjustable candle sconce. *Height, about 36 inches*
Collection of John S. McDaniel, American Art Association-Anderson Galleries, 1929

12. PAIR BRASS COLUMNAR CANDLESTICKS

English, circa 1790

Formed as a fluted column, with square base and beaded borders.

Height, 7 inches

13. PEWTER AND GLASS 'PICKWICK' LAMP

American, XIX Century

Small 'sign post' lamp; the fall of the oil in the reservoir indicates the hour. *Height, 13½ inches*

14. GLASS AND TIN 'BULL'S-EYE' LANTERN

American, Early XIX Century

Lighthouse pattern, with perforated top and base. Rare.

Height, 10½ inches

15. THREE PAINTED LEATHER FIRE BUCKETS

American, Early XIX Century

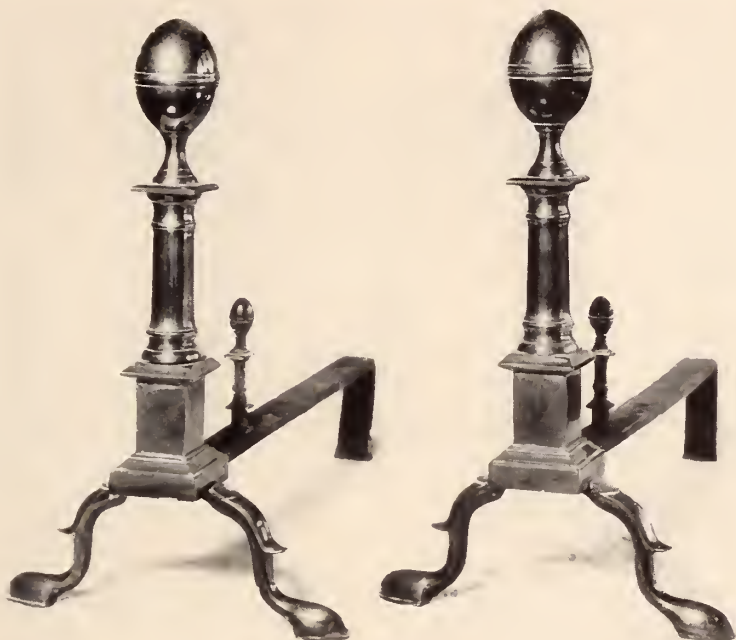
One inscribed T. Prichard Jr.—Speedy Relief, and with Masonic emblems; handle broken off. Two others undecorated. [Lot.]

Height, 13 inches

16. PAIR WROUGHT IRON ANDIRONS, AND TWO IMPLEMENTS

American, XVIII Century

Andirons of simplified 'sunflower' or 'goose neck' pattern, with splayed legs. Shovel and tongs. [Lot.] *Height of andirons, 19 inches*



[NUMBER 17]

- 125- 17. PAIR COLONIAL BELL METAL ANDIRONS, SHOVEL, AND TONGS
Andirons of urn and column pattern, on splayed legs. Shovel and
tongs to match, with bell metal and brass handles. [Lot.]

Height of andirons, 19½ inches

[See illustration of andirons]

- 65- 18. LEATHER-BOUND CASE OF RUM BOTTLES

New England, Early XIX Century

Leather-covered small chest studded with brass nails; contains six tall
rum bottles in green and olive glass.

Height, 14½ inches; width, 11½ inches

- 20- 19. ENGRAVED POWDER HORN OF DAVID STILES *American, dated 1777*
Decorated with a medley of subjects, and inscribed with the legends,
Stand to your armes, Liberty Boys, David Stiles Horn, in the year
1777, and Silas Hickok, Hickok his horn, the latter evidently a later
owner. *Length, 14½ inches*

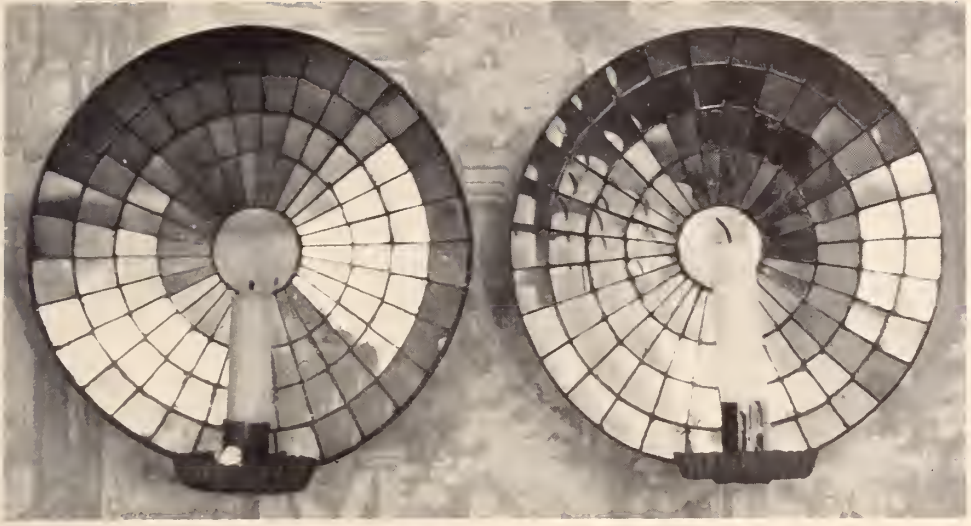
- 25- 20. BRASS-TRIMMED IRON FENDER *American, Late XVIII Century*
Segmental shape, with pierced sides and brass border.
Length, 46 inches

- 60- 21. NEEDLE AND BEADWORK BELL PULL *Circa 1850*
Designed with flowers and leaves in beads and colored worsteds, on
scrim. Handle of ruby glass with gilded metal mounts.
Length, 5 feet 8 inches

- 5- 22. TWO SCRIMSHAW WHALE'S TEETH *American, circa 1830*
One decorated with a figure of Time supporting an hour glass and
shield, a spread eagle above supporting a scroll inscribed *Salem*; reverse
with American frigate. The other evidently a betrothal gift, with
portraits of the young couple and marine subjects. Mounted on lead
stands, forming bookends. *Height, about 6½ inches*

- 35- 23. SALT-GLAZED STONEWARE JAR FITTED AS LAMP *Bennington, Vt., circa 1830*
Decorated in cobalt blue. Fitted for two electric lights, and with burlap
shade. *Height, 20 inches*

- 60- 24. SHERATON PIERCED BRASS CURB *English, circa 1800*
Bow-shaped low fender attractively pierced in urn, festoon and fluted
pattern. *Length, 45 inches*



[NUMBER 25]

25. PAIR REFLECTOR 'SUNBURST' CANDLE SCONCES

American, XVIII Century

Circular reflectors consisting of small segments of silvered glass, on
 14- tole base; mounted with candle sconces. Very rare.

Diameter, 9 inches

Collection of John S. McDaniel, American Art Association-Anderson
 Galleries, 1929

[See illustration]

26. SILK EMBROIDERED SAMPLER

American, dated 1828

80- Worked by Susanna Watkins, May 31, 1828, aged eleven, in memory
 of her mother who died in 1821. Two verses indicating deep parental
 affection, with flowers and alphabets, embroidered in silks on scrim; in
 black and gold frame.

Height, 29 inches; width, 26 inches

27. SET OF FOUR SHEFFIELD PLATE ADAM CANDLESTICKS XIX Century

20- With gracefully reeded and tapered stem, urn top, and oval base.

Height, 11 $\frac{3}{4}$ inches

EARLY AMERICAN GLASS

THIS is a choice group, including some rare and important pieces of Stiegel type, also glass from the Ohio and Jersey glassmaking districts, in blue, green, amber, and amethyst.

25- 28. BLUE LUSTRED GLASS GAZING GLOBE

Hanging ornament suspended by a metal chain. South Jersey or Sandwich glass. *Diameter, 9½ inches*

25- 29. SANDWICH MOLDED TURQUOISE BLUE GLASS LAMP

Paneled bowl, octagonal stem and square foot. Fitted for electricity. *Height, 16 inches*

29- 30. SANDWICH CRYSTAL GLASS AND METAL HANGING LAMP

Tulip-shaped globe with metal mounts, suspended by three chains from a glass dome. *Height, 20 inches*

30- 31. SOUTH JERSEY SEA GREEN GLASS JAR

Cylindrical, with contracted neck of irregular form. Product of South Jersey bottle glass factory. *Height, 10 inches; width, 6½ inches*

From George S. McKearin, New York

32- 32. SANDWICH PURPLE AMETHYST GLASS POWDER JAR

Circular, with stepped dome cover and sunburst base.

Diameter, 4¾ inches

30- 33. MOLDED BLUE GLASS VIOLIN FLASK

Pocket flask of baroque pattern, with two stars on each side, in pale cobalt blue. Probably New England.

Height, 6½ inches; width, 4¾ inches

From George S. McKearin, New York

20- 34. EMERALD GREEN MOLDED GLASS VIOLIN FLASK

Similar in pattern to the preceding. *Height, 7 inches; width, 5 inches*

From George S. McKearin, New York



[NUMBER 35]

35. OHIO AMBER GLASS RIBBED 'GRANDFATHER' FLASK

Flattened ovoid shape, with slightly contracted short neck; swelling base with 'sunburst' pontil; ribbed spirally and diagonally forming a beautiful trellis pattern known as the 'broken swirl'.

Height, 8 $\frac{1}{4}$ inches; width, 6 $\frac{1}{2}$ inches

Note: Flasks of this quality and size rank with the best products of the Stiegel factory, and are, if anything, rarer than the amethyst diamond flask. This is one of the finest known examples of its type.

From George S. McKearin, New York

{See illustration}



[NUMBER 36]

36. PAIR SOUTH JERSEY AQUAMARINE GLASS PITCHERS
WITH OPAQUE WHITE WHORLS

Bulbous, with flaring rim, spreading irregular foot, and loop handle. Richly marked with opaque white whorls simulating semi-precious minerals. Very fine and rare. *Height, 7 $\frac{3}{4}$ inches*

Collection of the late William Montague, Norristown, Pa.

Collection of Francis P. Garvan, American Art Association-Anderson Galleries, 1931

[See illustration]

37. EMERALD GREEN GLASS RIBBED BOTTLE

High-shouldered large flask with collared short neck, molded in rib pattern, and with an American eagle and shield in oval medallion. New York or Ohio glass. *Height, 9 $\frac{1}{4}$ inches*

From George S. McKearin, New York

38. JERSEY MILLEFIORI GLASS PAPER WEIGHT

Dated 1847

One of the few dated specimens that have been found. In multicolor millefleur pattern. Very rare. *Diameter, 3 inches*

39. SANDWICH PURPLE AMETHYST GLASS LAMP

With paneled bowl, octagonal stem and square foot. Fitted for electricity. Rare color. *Height, 16 inches*

40. JERSEY GLASS FLOWER VASE WITH OPALINE WHORLS

Tulip-shaped, on flaring socle, with whorls or draggings of opaline color. Probably made at the Millville Glass Works. *Height, 8½ inches*

41. OHIO AMETHYST GLASS RIBBED FLASK

Flattened ovoid shape; vertically ribbed, converging to a short neck with irregular rim. Rich purple amethyst color. Very rare. *Height, 6 inches; width, 4¼ inches*

From George S. McKearin, New York

[See illustration]



[NUMBER 41]

- 00- 42. COBALT BLUE GLASS 'WASHINGTON AND TAYLOR' FLASK
Flattened oval, with short neck; busts of Washington and Gen. Taylor in ovals and inscriptions, *The Father of his Country*, and *Genl. Taylor never surrenders*. Pint flasks are rare in this color.

Height, 7 inches; width, $4\frac{3}{4}$ inches

From George S. McKearin, New York



[45]

[44]

[43]

- 240- 43. STIEGEL-TYPE COBALT BLUE GLASS SUGAR BOWL, WITH COVER
Urn-shaped, on flaring foot, trellised or diamond-faceted sides; the cover ribbed in sun ray pattern and with spirally reeded finial.

Height, 5 inches; diameter, $4\frac{3}{4}$ inches

Note: This sugar bowl and the following creamer are matched pieces, obtained by Mr. McKearin from a glass collector in Rochester, N. H., and have been handed down in one family. Matched pieces of this quality are exceedingly rare.

From George S. McKearin, New York

[See illustration]

- 160- 44. STIEGEL-TYPE COBALT BLUE GLASS DIAMOND-FACETED CREAMER
Baluster-shaped, with irregular loop handle, flaring foot and slightly flaring rim. In diamond or trellis pattern; matching the preceding sugar bowl.

Height, $4\frac{1}{2}$ inches

From George S. McKearin, New York

[See illustration]

- 205- 45. STIEGEL-TYPE ROYAL BLUE GLASS 'DIAMOND DAISY' SALT CUP
Goblet shape, with slightly irregular rim and heavy foot. Large 'diamond daisy' pattern similar to the Stiegel amethyst flasks, and of a beautiful rich blue. *Height, 2 $\frac{7}{8}$ inches; diameter, 2 $\frac{3}{8}$ inches*

Note: An exceedingly rare specimen. An emerald green salt cup is the only other one known of similar pattern. Stiegel or earlier make.

From George S. McKearin, New York

[See illustration]

- 380- 46. STIEGEL AMETHYST GLASS FACETED PERFUME BOTTLE
Ovoid, with contracted short neck and depressed base. Pattern consists of a series of vertical volutes giving a beautiful trellis appearance, converging at the neck. Beautiful amethyst color.

Height, 5 inches; width, 3 $\frac{1}{2}$ inches

Note: This fine piece represents the highest perfection achieved in early American glass making, and is without doubt a product of the Stiegel factory.

From George S. McKearin, New York

[See illustration]



[NUMBER 46]

47. PAIR SANDWICH PURPLE AMETHYST GLASS LAMPS

Molded in medallion pattern, on baluster stem and square foot. Fitted for electricity. Rare in this color. *Height, 14 inches*

48. JERSEY MILLEFIORI GLASS DOORSTOP

Dome-shaped, in sea green glass with water plant effect.

Height, 5 $\frac{3}{4}$ inches

49. SILVERED GLASS COMPOTE AND TWO SALT CUPS

Mercury-treated glass, probably made at Sandwich, Mass. [Lot.]

Size of compote: Height, 6 inches; diameter, 9 inches

STAFFORDSHIRE AND LIVERPOOL WARE

ORIENTAL LOWESTOFT PORCELAIN

50. STAFFORDSHIRE YELLOW AND SILVER LUSTRED PITCHER *Circa 1810*

Globular, with short neck, decorated with figures of Faith, Hope, and Charity in transfer and enriched with silver lustre, on a brilliant canary yellow ground. Spout slightly chipped. *Height, 6 $\frac{3}{4}$ inches*

51. AMERICAN HISTORICAL LIVERPOOL PITCHER

Circa 1800

Queens ware pitcher decorated in transfer with a eulogy to Washington and caption *Washington in Glory . . .*, and representation of the action between the frigates *Constellation* and *L'Insurgent*. Also the name *P. M. Jones*, above the arms of the United States. Retains traces of original gilding. *Height, 10 inches*

52. ORIENTAL LOWESTOFT PORCELAIN BOWL

Circa 1790

Painted with groups of small flowers in colors, and a canopied shield enclosing a monogram, in blue and gold; the borders with bands of diaper ornament in cobalt blue. Rim slightly chipped.

Diameter, 11 inches



{NUMBER 53}

53. BLUE AND GOLD LIVERPOOL PITCHER DECORATED WITH THE ARMS OF THE UNITED STATES AND THE FRIGATE CONSTITUTION

Circa 1800

Ovoid body, with flaring spout and looped handle; decorated with the arms of the United States composed of the American eagle, shield, thirteen stars and motto, also the frigate, *Constitution*, and bands of conventional ornament in gold on a pale slate blue ground. The spout, partly uncolored, is gilded with oak leaves. Also bears the monogram S P F. Very rare. *Height, 8 inches*

Note: As far as we know, this is the only specimen of its type, in blue and gold, that has yet been discovered.

Collection of Samuel Perkins Fitch, New London, Conn., *circa 1800*

{See illustration}

54. SHIP-DECORATED LIVERPOOL BOWL *English, circa 1780*
 Queensware bowl, the interior decorated in transfer with an English frigate and trophies, the exterior with marine and figure vignettes, classical motives and stanza: *When this you see, remember me, and bear me in your mind . . .* Diameter, 9 inches
55. DECORATED SPODE PORCELAIN TEA SERVICE *English, circa 1800*
 Comprising: Oval teapot, covered sugar bowl, cream jug, teapot stand, tea bowl, twelve cups, eleven saucers, two plates. Decorated in blue, gold and *rouge de fer* with flowers in the Imari taste. Mark: SPODE. [Lot.]

CURRIER & IVES LITHOGRAPHS AND ENGRAVINGS

56. PORTRAIT OF GEORGE WASHINGTON
 Representing General George Washington standing by a white horse held by an ensign. The head is from the original painting by G. Stuart in the Athenaeum, Boston. Engraved by Langier, 1839; painted by Cogniet, 1836. Margin autographed: *Langier, a son ami, Vallon.*
Height, 27½ inches; width, 23 inches
 Fine presentation copy.

57. NEW ENGLAND WINTER SCENE
 Painted by Geo. H. Durrie. Lith. by Currier & Ives. Folio with margins and titles. Old gilded frame.
 FINE COPY of this rare print.



[NUMBER 58]

58. HOME TO THANKSGIVING

Painted by G. H. Durrie. Jno. Schutler del. Currier & Ives lithograph. Complete with margins and titles. Folio. Old incised and gilded frame.

A FINE COPY of the most popular of all the winter scenes.

[See illustration]

59. U. S. FRIGATE CONSTITUTION CAPTURING HIS BRITANNIC
MAJESTY'S FRIGATE GUERRIERE

Engraved by C. Tiebout, A.C.S.A., after the painting by T. Birch, A.C.S.A. Large folio with titles, portrait vignette and trophies. Framed.

60. PORTRAIT OF BENJAMIN FRANKLIN

Mezzotint engraving, entitled *Benjamin Franklin né à Boston, dans la nouvelle Angleterre le 17. Janvier 1706. Dessiné par C. N. Cochin.* Framed.

Height, 15½ inches; width, 10½ inches

- 20-2
61. WM. PENN'S TREATY WITH THE INDIANS WHEN HE
FOUNDED THE PROVINCE OF PENNSA. 1661
The only treaty that was never broken. Lith. & Pub. by N. Currier.
Small folio. Framed.

- 45-
62. WASHINGTON CROSSING THE DELAWARE
Lithograph in color. Printed by William G. Robertson, 59 Cedar
Street, New York; published by Thomas Kelly. Folio. Black and
gold frame.

- 50-
63. PUBLIC SQUARE, NEW HAVEN
Framed woodcut showing the principal buildings, trees and figures in
the foreground. *Height, 12 inches; width, 9 inches*

A CHOICE GROUP OF EARLY AMERICAN HOOKED RUGS

- 10-
64. EARLY AMERICAN HOOKED RUG
A cartouche of sepia and tan leaves enclosing a posy of flowers in
colors, on a light ground bordered with indigo.
Length, 5 feet; width, 27 inches

- 45-
65. EARLY AMERICAN HOOKED RUG
Designed with a cartouche of sepia and orange leaves enclosing a
beautiful cluster of blossoms and leaves partly in raised work, in colors
on a white field bordered with indigo. Fine quality.
Length, 5 feet 1 inch; width, 30½ inches

- 150-
66. EARLY AMERICAN HOOKED RUG
A cartouche of leaves enclosing a beautiful posy of flowers and leaves
in colors, partly in raised work, on a soft white ground bordered with
indigo. Outlined in crimson. *Length, 54 inches; width, 24 inches*

- 140-
67. EARLY AMERICAN HOOKED RUG
Beautifully worked with a cluster of flowers and leaves in colors on
an ivory white centre field, framed in scarlet and black leaves on a
mixed green ground. *Length, 53 inches; width, 29 inches*



[NUMBER 68]

225- 68. EARLY AMERICAN HOOKED RUG

Soft lavender centre bordered with a large wreath of flowers and leaves enclosing two smaller wreaths in pleasing diverse colors; sprays of similar blossoms in the corners on indigo ground. Very fine quality.

Length, 6 feet 4 inches; width, 39 inches

[See illustration]

45- 69. EARLY AMERICAN HOOKED RUG

A posy of flowers and leaves on a light ground within a border of mulberry red large leaves. *Length, 36 inches; width, 22 inches*

IMPORTANT EARLY AMERICAN FURNITURE AND DECORATIONS

- 15- 70. CHILD'S INLAID PINE STOOL *American, XVIII Century*
Oblong top with drawer fitted for pens and inkwells, on cut-out supports. Inlaid with a star in light maple, and painted red.
Height, 6½ inches; length, 13½ inches

- 25- 70A. CAST IRON FIREBACK *English, dated 1703*
Rectangular, with arched top; cast in the design of a fortress surmounted by a figure holding a sword and a standard. Also bears the date 1703.
Height, 27½ inches; length 28 inches

- 10- 71. SMALL PAINTED PINE COURTING MIRROR *American, 1790-1810*
Oblong, the scalloped crest with glass insert painted with a basket of flowers; original mirror etched with love birds and flowers. Rare.
Height, 16½ inches; width, 10½ inches

- 75- 72. DECORATED MAHOGANY SHELF CLOCK *Seth Thomas, Plymouth, Conn., circa 1830*
Case of figured mahogany with slender pilasters and three brass finials, the glass panel below the dial painted with a rustic scene. Maker's label inside.
Height, 30 inches; width, 17 inches

- 65- 73. DECORATED MAHOGANY WALL CLOCK *American, circa 1825*
Wall or shelf clock with black and gold pilasters, scrolled pediment and mirrored front. Glass surrounding the dial is painted with maple leaves.
Height, 35 inches; width, 41 inches

- 45- 74. DECORATED AND GILDED WALL MIRROR *American, circa 1815*
Molded upright frame with rope-pattern and small sphere ornament, the glass frieze painted with an old world rural scene.
Height, 36½ inches; width, 21 inches

- 60- 75. QUEEN ANNE CARVED AND PARCEL-GILDED WALNUT WALL MIRROR *Circa 1760*
Molded frame with fret-carved crest and base decorated with applied gilded carvings.
Height, 31 inches; width, 13 inches



[NUMBER 76]

76. SET OF FOUR SHERATON BRASS WALL LIGHTS

American or English, 1800-20

In the classic taste, composed of an urn on a short plinth emitting an arm which carries the burner. Fitted for electricity. *Height, 13 inches*

Note: There is a strongly marked resemblance between these wall lights and the urn-capped brass andirons of the so-called Early Federal period. Similar fixtures are in Mount Vernon; they are considered exceedingly rare.

[See illustration of one]

77. SHERATON MAPLE CANDLESTAND

American, circa 1790

Square top tilting on club-shaped pillar and cabriole tripod of graceful form. *Height, 26 inches; width, 15½ inches*



[NUMBER 78]

- 120- 78. SMALL BRACED FAN-BACK WINDSOR ARMCHAIR *American, circa 1760*
 Rounded back with slightly bulbous spindles, and flaring balusters supporting the arms; saddle-shaped seat, turned flaring legs and stretchers. In hickory, maple, and butternut.

[See illustration]

- 100- 79. PAIR SHERATON CARVED MAHOGANY SIDE CHAIRS

American(?), 1790-1800

Molded and slightly arched square back framing three pierced and leaf-carved upright splats; slip seat, tapered square legs with stretchers.



{NUMBER 80}

80. PAIR HICKORY AND MAPLE FAN-BACK WINDSOR SIDE CHAIRS
WITH THE LABEL OF GILBERT GAW *Philadelphia, circa 1790*
Spoon-pattern rounded back, bamboo spindles, flaring legs and stretchers, saddle seat. Under the seat of each chair is a label which reads in part: *Windsor Chairs Made and Sold by Gilbert Gaw, No. 90 N. Front Street, twelve doors above Mulberry Street, Philadelphia.* Maker's name, G. GAW, stamped under the seats.

{See illustration}

81. SHERATON INLAID CHERRYWOOD WORK TABLE *American, circa 1800*
Small rectangular table with one drawer and tapered square legs; inlaid with string lines and small segmented fan motives in satinwood.
Height, 27 inches; width, 20½ inches



[NUMBER 82]

82. QUEEN ANNE WALNUT DROP-LEAF TEA TABLE

American, circa 1730

Rare small card or tea table of engaging simplicity, on four gently curved cabriole legs ending in pad feet, two of which pivot to support the drop leaves of the circular top. Has old patina.

Height, 25 inches; diameter, 27 inches

[See illustration]



{NUMBER 83}

83. CHIPPENDALE CARVED MAHOGANY WALL MIRROR, WITH THE
 LABEL OF JOHN ELLIOTT & SONS *Philadelphia, circa 1770*
 Molded frame with shaped crest and base, fret-carved in a design of
 scrolls and foliage. Old glass. The label on the back reads: *John*
Elliott & Sons, No. 60 South Front Street, between Chestnut and Wal-
nut Streets, Philadelphia . . . Sells Looking Glasses of all sizes and
different patterns. . . .

Height, 39 inches; width, 19 inches

{See illustration}

84. CHIPPENDALE CARVED MAHOGANY WALL MIRROR

American, XVIII Century

Molded frame, fret-carved at the top and base in cartouche design. Refinished, and glass resilvered. *Height, 41 inches; width, 20 inches*

85. SHERATON INLAID MAHOGANY TRIPOD TABLE *American, circa 1800*

Square top inlaid with a banding of various woods, tilts on vase-pattern pedestal and three outcurved legs with splayed feet.

Height, 29 inches; width, 18½ inches

86. MAPLE, OAK, AND PINE CANDLESTAND *American, XVIII Century*

Circular top, on turned slender shaft and chamfered X-base.

Height, 26 inches; diameter, 13 inches

87. HEPPLEWHITE CARVED MAHOGANY TRIPOD TABLE

American, circa 1785

Tilting oval top of uncommon shape, supported by vase-turned slender pedestal and three graceful cabriole legs with snake feet. Original patina.

Height, 27 inches; width, 21½ inches



[NUMBER 88]

88. TURNED MAPLE 'HEART AND CROWN' BANISTER-BACK ARMCHAIR

New England, circa 1720

Tall back composed of four grooved upright slats, vase- and ring-turned posts with baluster finials, shaped crest rail fret-carved in heart and crown pattern. Rush seat.

Note: Banister-back chairs of the 'heart and crown' variety are the rarest of their type. A similar chair is in the Wadsworth Athenaeum, George Dudley Seymour Collection.

Cf. Wallace Nutting, *Furniture Treasury*, 1928, Vol. II, fig. 1933

[See illustration]



[NUMBER 89]

89. MAPLE ELABORATELY TURNED SALAMANDER-BACK ARMCHAIR

New Hampshire or Quebec, circa 1730

Ladder back composed of four salamander-shaped slats, vase-turned posts and stretchers, slightly voluted down-curved arms, rush seat.

Note: The present chair exhibits unusually fine turnings and is of the type greatly prized by collectors. According to Mr. Nutting, these chairs have been found in Canada, Vermont, and New Hampshire.

Cf. Wallace Nutting, *Furniture Treasury*, 1928, Vol. II, fig. 1888

[See illustration]



[NUMBER 90]

90. 'MARTHA WASHINGTON' MAHOGANY WORK TABLE

American, circa 1800

Oblong top with segmented end compartments enclosed by two rising flaps; two drawers flanked by reeded pilasters that extend into ringed and tapered slender legs. Wood knobs on the drawers and sides. Has original finish.

Height, 28½ inches; width, 23 inches

[See illustration]



[NUMBER 91]

91. SMALL MAPLE AND BIRCH BUTTERFLY TABLE

New England, circa 1700

Circular top with tongued and grooved joints, fastened to the frame with wood pins; four turned and splayed legs braced with grooved stretchers. Butterfly brackets of quartered oak, doweled into the centre of the stretchers and the under side of the top, pivot to support the drop leaves. A drawer at one end runs the entire length of the narrow frame. Butterfly tables with circular tops are exceedingly rare.

Height, 26½ inches; diameter, 26½ inches

Cf. Wallace Nutting, *Furniture Treasury*, 1928, Vol. I, fig. 915

[See illustration]



[NUMBER 92]

92. HEPPLEWHITE CARVED AND GILDED FILIGREE WALL MIRROR

American, circa 1790

Oval frame carved with gadroon and bead ornament and surmounted by an urn of flowers and wheat ears from which depend sprays of leaves; pendent sprays of leaves and flowers at the base. Mirror of beautiful design, in original state. *Height, 45 inches; width, 18 inches*

Collection of Francis Hill Bigelow, Anderson Galleries, 1924

Illustrated in Wallace Nutting, *Furniture Treasury*, Vol. II, fig. 2913

[See illustration]

93. CHIPPENDALE CARVED MAHOGANY PIECRUST TABLE

ATTRIBUTED TO WILLIAM SAVERY

Philadelphia, 1760-70

150- Circular top constructed from a single piece of close-grained mahogany, the cyma-molded and slightly raised edge carved in a series of ogives in the so-called piecrust pattern. Top has two grooved undercleats with chamfered ends, and tilts on a 'birdcage'; the pedestal is of vase pattern, uncarved, and supported by three cabriole legs that are carved with acanthus for three-quarters of their length and end in claw-and-ball feet. Excepting a small defect to the edge of the top, the table is in original state, with old patina.

Height, 28½ inches; diameter, 33 inches

Note: This exceedingly fine piecrust table is attributed to William Savery of Philadelphia, who is said to have made the table for either the Burd family or the Rittenhouse family. It was given as a wedding present by one of these families to a relative, Mrs. Wynkoop, on the occasion of her marriage about 1810. It later came into the possession of her daughter, Helen K. Wynkoop, and at her death was bequeathed to her son, Wooddrop Wynkoop, who is directly descended from William Penn, and from whom it was obtained by the present owner. Since it is known that Savery furnished clock cases for David Rittenhouse, the clockmaker and astronomer, and was a friend of both the Burd and Rittenhouse families, one may assume that the cabinetmaker made the piecrust table also, a tradition handed down in the family and supported by the quality of the table itself. A letter outlining its history will be given to the purchaser. A similar table is in the Mt. Pleasant Museum.

Collection of Wooddrop Wynkoop, New York

[See illustration]

93A. QUEEN ANNE CARVED AND GILDED WALL MIRROR

English, XVIII Century

140- Frame of cartouche form, carved at the top and base in a design of baroque scrolls, shells, and foliage and incised with strapwork and foliage. Regilded at some later period.

Height, 45 inches; width, 23 inches

Collection of Miss Helen Temple Cooke, Wellesley, Mass., 1928

94. SHERATON INLAID MAHOGANY BREAKFAST TABLE

English, circa 1800

180- Oblong top banded with satinwood and tulipwood, tilting on fluted vase-turned pedestal and four outsplayed reeded legs with brass paw feet and casters.

Height, 29 inches; length, 50 inches; width, 35½ inches



[NUMBER 93]



{NUMBER 95}

95. 'MARTHA WASHINGTON' MAHOGANY UPHOLSTERED ARMCHAIR

American, circa 1785

Very pleasing specimen of small size, called a pulpit chair, with abbreviated and gently voluted arms, tapered square legs and stretchers; the canted and slightly arched back and seat covered in light blue damask. Rare in this size.

{See illustration}



[NUMBER 96]

96. CHIPPENDALE MAHOGANY SERPENTINE-FRONT CHEST OF DRAWERS
WITH CLAW-AND-BALL FEET *New England, circa 1770*

200- Constructed of beautifully figured mahogany that has acquired a fine surface. Serpentine front contains four graduated long drawers; the slightly overlapping top is cut in conforming curves at the front and sides, and the deep ogive base molding to which are applied the short cabrioles and claw-and-ball feet gives an air of perfect balance and finish to a bureau of exceedingly fine quality. Old Chippendale handles, keyplates, and side handles, the latter original.

Height, 33 inches; length, 39½ inches

[See illustration]

97. QUEEN ANNE WALNUT WING CHAIR, IN CREWEL EMBROIDERY

New England, circa 1720

00— Canted and slightly arched back, gracefully voluted and outcurved wings and arms, rounded seat and cushion covered in crewel embroidery of later period designed with pomegranates and trailing vines in colored worsteds, on a light ground. The walnut cabriole front legs exhibit an uncommon scratched decoration on the pad feet, and are braced to the rear supports with turned stretchers.

Note: An accompanying document states that this wing chair and the following pair of walnut side chairs were originally owned by James Blake of Dorchester, Mass., 1688-1750, whose grandparents were among the first to settle that district. He was for many years Town Clerk and Surveyor, and wrote *Blake's Annals of Dorchester*, which presents an interesting account of the early settlement. The chairs were afterwards owned by successive members of the family until finally coming into the possession of Miss Hannah Lois Houghton, from whom they were purchased.

Collection of James Blake, Dorchester, Mass., 1725

Collection of Lt. Thomas Blake, 1800

Collection of Dr. Clarence John Blake, Boston, 1843

Collection of Miss Hannah Lois Houghton, 1930

{See illustration}



{NUMBER 97}



[NUMBER 98]

98. PAIR QUEEN ANNE WALNUT FIDDLE-BACK SIDE CHAIRS

New England, circa 1725

Graceful tall fiddle-back with rounded crest rail and solid splat, flaring seat frame with valanced apron, cabriole front legs braced to the rear supports with turned stretchers. Slip seat in crewel work of later date.

See note to the preceding.

Collection of James Blake, Dorchester, Mass., 1725

Collection of Lt. Thomas Blake, 1800

Collection of Dr. Clarence John Blake, Boston, 1843

Collection of Miss Hannah Lois Houghton, 1930

Cf. Wallace Nutting, *Furniture Treasury*, 1928, Vol. II, fig. 2131

[See illustration]



{NUMBER 99}

99. QUEEN ANNE CURLY MAPLE LOWBOY OR DRESSING TABLE

American, 1740-50

100- Slightly overlapping top with molded edge; three beaded drawers in the front above a skirt cut in triple-arch pattern; four cabriole legs with pad feet. Has pleasing fiddle-back figure; the top embellished with inlay composed of two long strips and four small diamond-shaped pieces.

Height, 31 inches; length, 33 inches

{See illustration}

100. QUEEN ANNE PARCEL-GILDED WALNUT WALL MIRROR

American, circa 1740

100- Molded frame of walnut veneer, the high crest and the base decorated with applied carved and gilded rococo ornament. Regilded.

Height, 38½ inches; width, 15 inches



[NUMBER 101]

101. QUEEN ANNE CARVED AND PARCEL-GILDED WALNUT WALL MIRROR

Circa 1720

Molded upright frame arched in cyma curves at the top, the fretted and shaped crest pierced, incised, and gilded with an acanthus leaf medallion and sprays of foliage. Retains its original beveled glass in two sections.

Height, 45½ inches; width, 18 inches

[See illustration]



THE SUN PARLOR



[NUMBER 102]

- 650 - 102. QUEEN ANNE CARVED WALNUT SIDE CHAIR *New England, 1740-50*
Graceful fiddle back composed of gently voluted and arched uprights and a solid splat, the crest carved as a single fluted shell. Saddle-shaped seat; cabriole front legs carved with a similar shell on the knee, ending in claw-and-ball feet and braced with turned stretchers. Slip seat in striped haircloth.

Note: This chair typifies the Queen Anne type of Colonial chair carried to a high state of perfection. A similar chair was in the Girl Scouts Loan Exhibition, No. 578. Cf. also Wallace Nutting, *Furniture Treasury*, fig. 2136.

[See illustration]



[NUMBER 103]

103. SHERATON MAHOGANY SEWING TABLE *New England, circa 1800*
 Oblong top with delicately molded edge contains a drawer with wood knobs and, at the side, a draw-out sewing bag lined with silk brocade. On four finely reeded, turned, and tapered legs with casters. Very fine quality.
Height, 30 inches; width, 20 inches

Note: An accompanying letter states that this sewing table was originally the property of Elizabeth Clarke Greene, who was the daughter of John Singleton Copley, the artist. The table afterwards came into the possession of Mrs. F. Gordon Dexter, granddaughter of Elizabeth Greene, and finally into the possession of Miss Anna Bauer, from whom this history comes.

Collection of Elizabeth Clarke Greene, circa 1800

Collection of Mrs. F. Gordon Dexter, circa 1900

Collection of Miss Anna Bauer, 1928

[See illustration]



[NUMBER 104]

- 500- 104. HEPPLEWHITE CARVED MAHOGANY SHIELD-BACK SIDE CHAIR
 ATTRIBUTED TO DUNCAN PHYFE *New York, 1795*
 The molded shield back enclosing an openwork splat carved with ostrich
 feathers, drapery swags, and small flowers. Tapered square front legs,
 serpentine-curved upholstered seat in green haircloth trimmed with brass
 nails.

Note: This beautiful chair is attributed to Duncan Phyfe, who is
 known to have made chairs of the shield-back variety in the Hepplewhite
 style. Similar chairs are in the Pennsylvania Museum and the Metropolitan
 Museum of Art.

Cf. Girl Scouts Loan Exhibition Catalogue, No. 694

[See illustration]



[NUMBER 105]

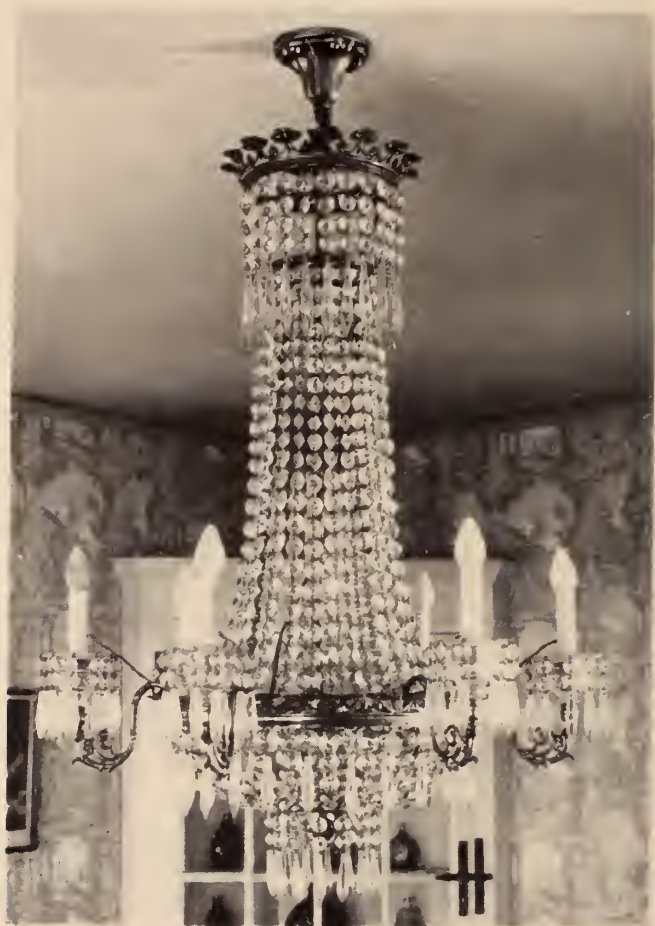
105. WILLARD MAHOGANY BANJO CLOCK WITH THERMOMETER
AND WAR OF 1812 DECORATION *New England, circa 1812*

Brass-framed circular dial surmounted by a carved and gilded eagle;
decorated with the engagement between the *Constitution* and the *Java*.
Mounted with original thermometer and inscribed PATENT.

Height, 35 inches

Note: Very fine example, mounted with the original thermometer—a
unique feature, as far as we have been able to discover.

[See illustration]



[NUMBER 106]

106. CUT CRYSTAL GLASS CHANDELIER OF WATERFORD TYPE

English, circa 1810

Of canopy form emitting six voluted and foliated branches supporting urn-shaped sconces composed of festoons of faceted crystals and pointed drops, the gilded metal framework fashioned as a series of vine leaves. Fitted for electric candle lights. *Height, 38 inches; diameter, 28 inches*

[See illustration]



{NUMBER 107}

107. HEPPLEWHITE INLAID MAHOGANY PEMBROKE TABLE
ATTRIBUTED TO JOHN TOWNSEND

Newport, Rhode Island, circa 1790

500— Oval top with cove-molded edge, two drop leaves supported by pivoting brackets, on four tapered square legs, a drawer at one end. The top, frieze, and legs inlaid with string lines and pendent sprays of bell flowers in yellow and black holly. Two rope-pattern brass ring handles. Rare.

Height, 27½ inches; length extended, 40 inches

Note: This exceptionally fine small Pembroke table exhibits many characteristics of the work of Townsend, to whom it is attributed. A closely similar table which bears this maker's label is owned by the Rhode Island School of Design.

{See illustration}



[NUMBER 108]

100- 108. 'MARTHA WASHINGTON' CARVED MAHOGANY

UPHOLSTERED ARMCHAIR

American, circa 1785

Canted back with serpentine crest; slightly flaring seat recovered in light green satin damask. Gracefully voluted and grooved mahogany arms extended into tapered and grooved square front legs which are braced to the rear supports with plain stretchers. Retains old patina. Exceptional quality.

Cf. Girl Scouts Loan Exhibition Catalogue, No. 687

[See illustration]



[NUMBER 109]

109. CHIPPENDALE CARVED MAHOGANY CARD TABLE

Rhode Island, 1760-70

Baize-lined, hinged rectangular top with outsquared corners to hold candlesticks; depressed or blocked apron contains a drawer with carved pendent ornament below. Four cabriole legs carved with acanthus and scrolls on the knees and terminating in claw-and-ball feet; a pivoted leg supports the hinged leaf. *Height, 29 inches; length open, 35 inches*

Note: This fine card table is attributed to John Goddard, and closely resembles much of his work. The depressing or blocking of the frieze is peculiar to the Rhode Island school of cabinetmakers.

Illustrated in Wallace Nutting, *Furniture Treasury*, 1928, Vol. I, fig. 1014

[See illustration]

110. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR

ATTRIBUTED TO WILLIAM SAVERY

Philadelphia, 1760-70

Open back, with slightly tapered curved and fluted uprights and boldly curved crest rail framing an openwork splat beautifully pierced and carved with trellis work within a quatrefoil, also formal leafage, scrolls, and tassels. Flaring seat frame arched at the front and sides; cabriole front legs carved on the knees with scrolled acanthus leaves and flowers and terminating in claw-and-ball feet. Slip seat in blue silk brocade. A few unimportant repairs on the lower part of the splat. Chair of very fine quality.

Illustrated in E. S. Holloway, *American Furniture and Decorations*, 1928, Plate XV, fig. C

[See illustration]



[NUMBER 110]

111. HEPPLEWHITE INLAID MAHOGANY LADY'S WRITING CABINET

American, circa 1790

1020—
In two parts, comprising a cabinet of pigeonholes and shelves enclosed by two doors superimposed on a stand which contains a drawer fitted for writing purposes and furnished with gilded ring handles framing Battersea enamel plaquettes painted with urns. The doors are inlaid with oval medallions of crotch mahogany in bandings of satinwood; the tapered square legs with medallions of foliage in tinted marquetry, string lines and pendent sprays of bell flowers or husks in black and yellow holly. Some of the dividing partitions of the upper cabinet appear to be replaced; otherwise the piece is in original state.

Height, 50½ inches; width, 25¾ inches

Note: The quality of the present piece is such as to render it almost unique. It exhibits an elegance of design rarely met with outside of the productions of Hepplewhite and Sheraton. The interior woodwork is white pine, and the inlaid decoration closely resembles the work of John Seymour of Boston.

[See illustration]



[NUMBER III]

112. CARVED MAHOGANY AND UPHOLSTERED SOFA BY DUNCAN PHYFE

New York, circa 1800

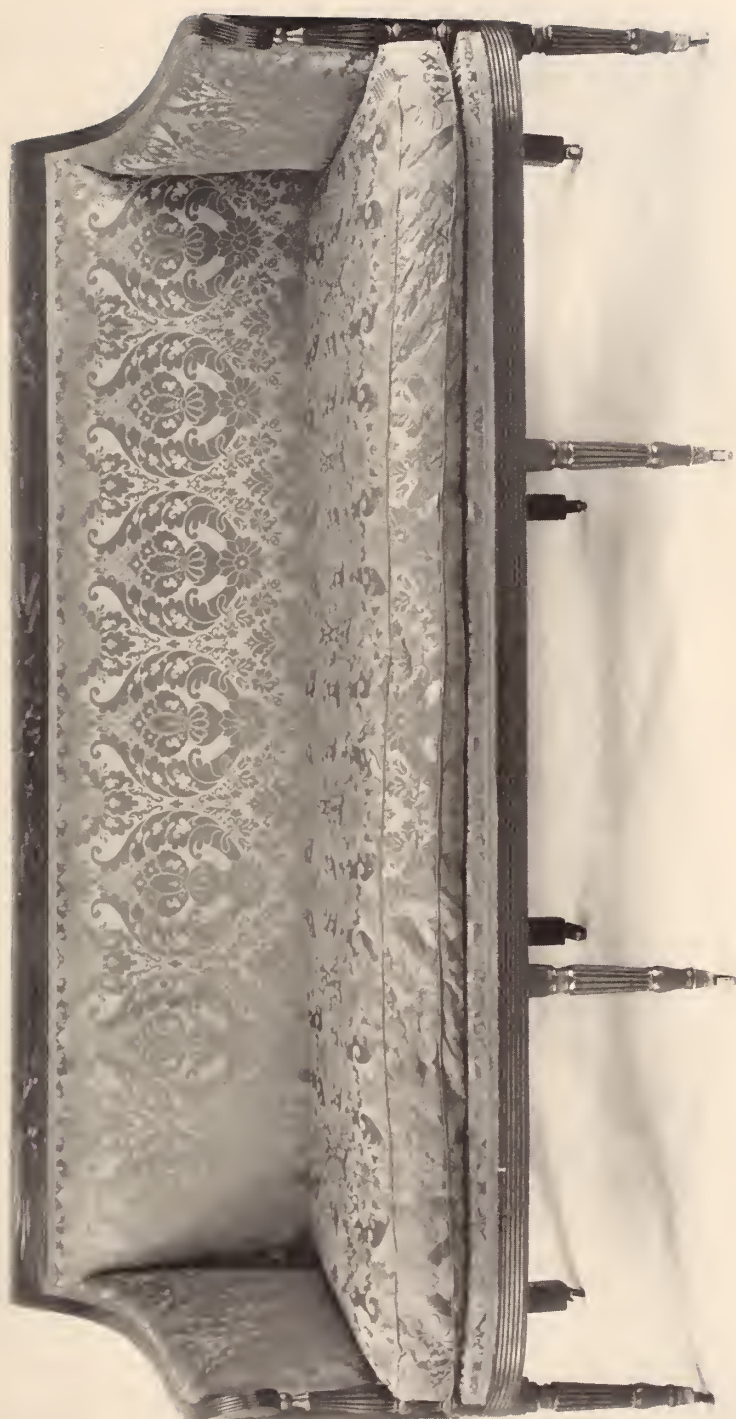
5000-
Fine Sheraton model; the triple-paneled crest rail exhibits the ribbon knot and wheat ears at the centre flanked by ribbon knots and conventional arrows, a characteristic of Phyfe's work. The gracefully voluted and curved arms rest on leaf-carved and reeded balusters; the four tapered front legs and the seat frame are also reeded, and the canted rear supports are of plain square pattern. Upholstered and covered in figured green satin damask.

Length, 6 feet 6 inches

Note: A splendid example of the Sheraton type of sofa by New York's leading cabinetmaker, featuring in its carved decoration the wheat sheaf, most highly prized by collectors. A similar sofa is in the Metropolitan Museum of Art, Mrs. H. H. Benkard Collection.

Cf. Girl Scouts Loan Exhibition Catalogue, No. 773

[See illustration]



[NUMBER 112]

113. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR BY WILLIAM SAVERY
Philadelphia, 1765-75

2160
Finely proportioned back occupied by openwork beaker-form splat, surmounted by a triple-arched crest rail decorated with carved formal leafage and centred by a pierced oval shell medallion. Gracefully valanced seat frame carved with interlaced leaf sprays; cabriole front legs carved on the knees with similar leafage and terminating in claw-and-ball feet. Slip seat covered with old *petit point* needlework displaying a wreath of roses and leaves in colors on a dark ground, embroidered with the name of the person who worked it: *Emma T. M. McAvoy, St. John's Academy, Utica.*

Note: This superb chair may be said to represent the acme of quality attained by Philadelphia chairmakers in the eighteenth century.

Collection of Francis P. Garvan, American Art Association-Anderson Galleries, 1931

[See illustration]



{NUMBER 113}

114. CHIPPENDALE SHELL-CARVED WALNUT LOWBOY

ATTRIBUTED TO WILLIAM SAVERY

Philadelphia, 1765-75

2-80-
Molded oblong top with incurved front corners, body with chamfered and fluted corners and containing one long drawer and three small drawers furnished with the fine original set of Chippendale cartouche-pattern handles. The skirt is valanced all around in cyma curves, and below the centre drawer is carved a scalloped concave shell, which constitutes the chief decorative motive. The four cabriole legs have scrolled corner brackets and end in claw-and-ball feet; the two front legs are carved on the knees with fluted shells and bell flowers.

Height, 29 inches; length, 35 inches

Note: This fine lowboy or dressing table compares favorably with authenticated examples of Savery's work, and is attributed to the prominent Philadelphia cabinetmaker. The piece is distinguished by the large shell carved on the apron or skirt, and in this respect closely resembles the lowboy illustrated in the Girl Scouts Exhibition Catalogue, No. 639.

{See illustration}



[NUMBER 114]

115. CHIPPENDALE CARVED MAHOGANY WING ARMCHAIR

1500-
ATTRIBUTED TO WILLIAM SAVERY

Philadelphia, circa 1765

Arched and canted back, boldly curved wings, the curve of the arms forming a graceful C-scroll; the seat swells forward in a bow curve. Four cabriole legs, the front legs finely carved with acanthus leaves for three-quarters of their length and terminating in bold claw-and-ball feet, the rear legs widely splayed in two directions and terminating in club feet. Upholstered and covered in rose and gold damask. The interior framework is chestnut wood.

Width of seat, 29 inches

Note: This splendid chair is attributed to William Savery, leading cabinet and chair maker of Philadelphia during the Chippendale period. A similar chair is in the Metropolitan Museum of Art. *Vide* Wallace Nutting, *Furniture Treasury*, 1928.



{NUMBER 115}



[NUMBER 116]

116. CHIPPENDALE CARVED AND PARCEL-GILDED WALNUT WALL MIRROR

American, circa 1760

Cartouche-shaped frame of figured walnut veneered on pine, with carved scroll outline; with a carved and gilded pheasant, rococo scrolls, and pendent swags of fruit and leaves. Bird ornament restored.

Height, 54 inches; width, 26 inches

[See illustration]



[NUMBER 117]

117. SHERATON INLAID MAHOGANY AND SATINWOOD CARD TABLE

American, circa 1790

Hinged top cut in serpentine curves, the corners segmented; the frame beautifully inlaid and veneered with panels of feathered satinwood and bird's-eye maple, and checkered stringings of black and white holly. Rounded pilasters applied to the chamfered returns extend into reeded, tapered, and turned legs. Very fine quality.

Height, 30 inches; length open, 37 inches

Collection of Miss Helen Temple Cooke, Wellesley, Mass., 1928

Illustrated in Wallace Nutting, *Furniture Treasury*, 1928, Vol. I, fig. 1032

[See illustration]

118. PAIR CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS

Philadelphia, circa 1760

1150-
Flaring open back magnificently carved on the splat and the bow-shaped crest rail with fluted shells, acanthus scrolls, pendent tassels, and flowers; the seat frame skirted with gadroon moldings and carved at the corners with scrolls, the cabriole front legs also richly carved and ending in claw-and-ball feet. A single carved flower is applied to the front of the seat frame. Slip seat in flowered silk brocade. Splat of one chair is strengthened with bracing irons. Very fine and rare.

Collection of George S. Palmer, Anderson Galleries, 1928

Illustrated in Wallace Nutting, *Furniture Treasury*, 1928, Vol. II,
fig. 2227

[See illustration of one]



[NUMBER 118]

119. HEPPLEWHITE INLAID MAHOGANY TAMBOUR-FRONT SECRETARY

ATTRIBUTED TO JOHN SEYMOUR

Boston, circa 1790

3100-
In two parts, comprising a case of two long drawers, on four tapered square legs, above which is a hinged writing flap lined with green baize; superimposed by a cabinet of small drawers and pigeonholes enclosed by a pair of sliding tambour shutters. The tambours are decorated with husk festoons, the pilasters flanking and dividing the tambours veneered with strips of black and yellow holly simulating columns. This motive is repeated on the stiles flanking the large drawers, and the legs are inlaid with string lines and pendent husk ornament in similar wood. Interior of upper cabinet is painted green.

Height, 42 1/4 inches; width, 37 inches

Note: It is highly interesting to mark the striking similarity that exists between the present piece and the labeled secretary in the Philip Flayderman Collection by John Seymour and Son of Boston, which was one of the two outstanding items of that collection. The present piece exhibits cabinet work of the highest merit.

{ See illustration }



[NUMBER 119]



{NUMBER 120}

120. 'MARTHA WASHINGTON' UPHOLSTERED MAHOGANY ARMCHAIR

New England, circa 1785

500-

Canted back with gracefully voluted outline; the arms and arm supports carved in harmonizing contour; grooved and tapered square front legs braced to the rear supports by plain stretchers. Re-covered in light blue silk brocatelle.

Note: An exceptionally fine example of this desirable type, distinguished by the elegant outline of the back, an almost unique feature.

{See illustration}



[NUMBER 121]

121. CHIPPENDALE CARVED AND PARCEL-GILDED MAHOGANY WALL MIRROR

Circa 1760

260— Frame of cartouche pattern elaborately fret-carved in a design of foliage and scrolls, the crest and sides embellished with applied carved and gilded rococo scrolls, sprays of flowers, and an eagle head.

Height, 36½ inches; width, 21 inches

[See illustration]

122. SET OF TEN HEPPLEWHITE CARVED MAHOGANY DINING CHAIRS

Maryland or Virginia, 1785-95

3500— Molded rectangular back with slightly arched crest rail framing a splat beautifully carved as drapery swags, acanthus leaves, and paterae, surmounting a tapered plinth carved with pendent husks and formal leafage, in the neo-classic taste. Wide conforming seat covered in blue haircloth trimmed with brass nails; grooved and tapered square legs with stretchers. Very fine and rare.

Note: An accompanying letter states that these chairs were originally owned by Capt. John Singleton, of the Revolutionary War period, of Sumter County, South Carolina, afterwards passing into the possession of his son and then of his great-granddaughter, Rebecca Singleton Gilmer, of Charlottesville, Virginia. Two similar chairs are in the Metropolitan Museum of Art.

Collection of Capt. John Singleton, South Carolina, circa 1800

Collection of John Singleton, Jr., Columbia, South Carolina

Collection of Mrs. Singleton Gilmer, Charlottesville, Virginia, 1913

Collection of Miss Helen Temple Cooke, Wellesley, Mass., 1926

Illustrated in Wallace Nutting, *Furniture Treasury*, 1928, Vol. II, fig. 2383

{See illustration of one}



{NUMBER 122}

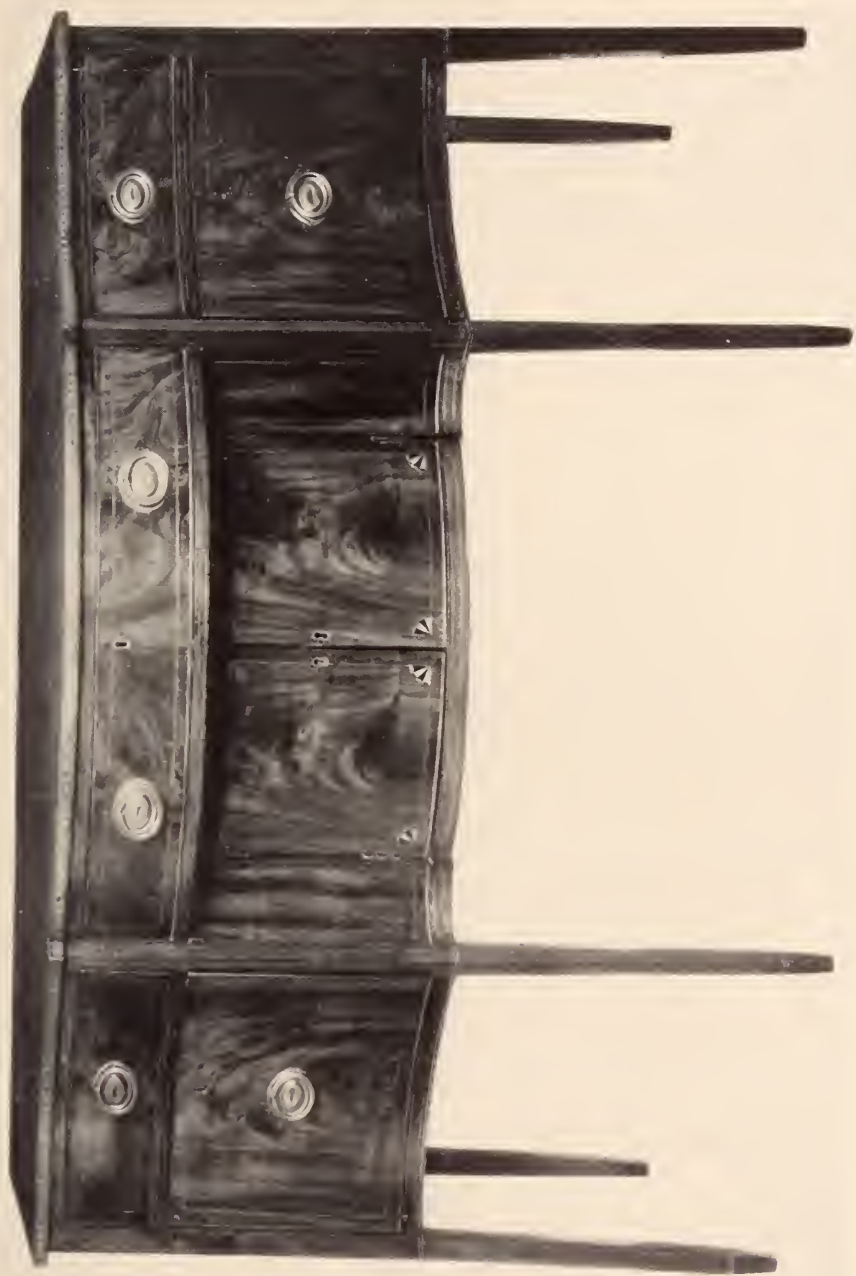
123. HEPPLEWHITE INLAID MAHOGANY SIDEBORD
WITH SERPENTINE FRONT

American, 1785-95

300-
Front shaped in a graceful serpentine curve composed of two ogives contains three shallow drawers above two deep cellarette drawers and a slightly recessed centre cupboard with two doors, furnished with chased oval brass handles. The tastefully distributed inlay consists of string lines paneling the drawers, doors, and stiles; small segmented fan motives on the cupboard doors; and a checkered banding of different woods skirting the top. Six tapered and inlaid square legs. Very fine quality.

Height, 40 inches; length, 5 feet 6 inches

[See illustration]



[NUMBER 123]

124. QUEEN ANNE CHERRY AND APPLEWOOD 'TUCKAWAY' TABLE

New England, 1750-60

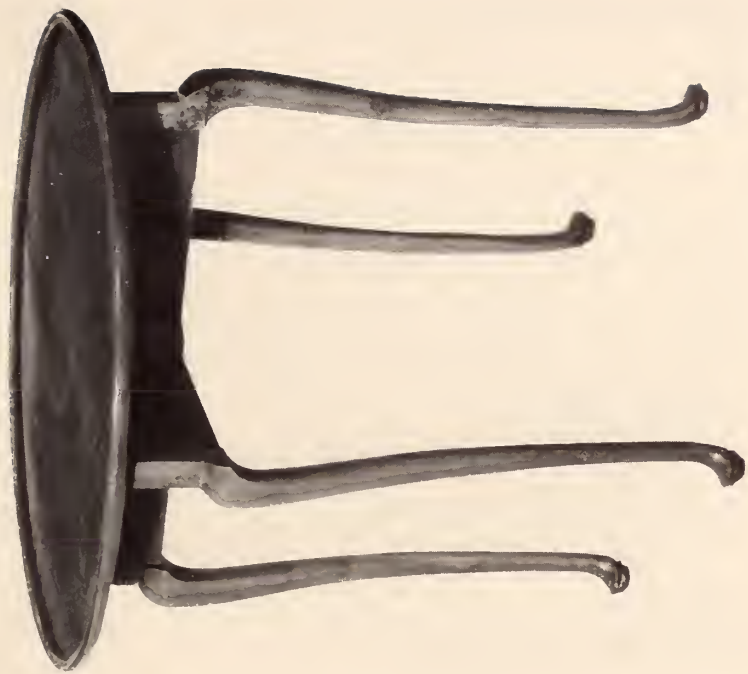
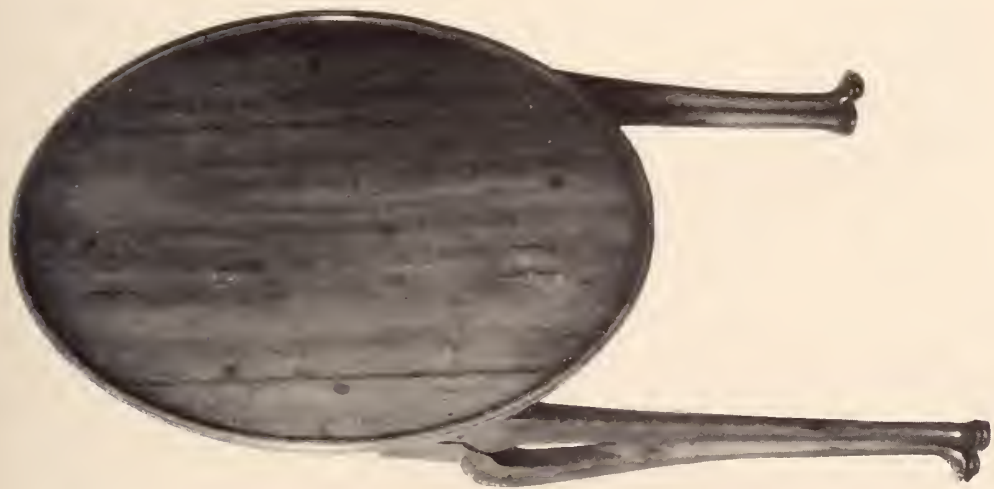
600 - Circular top with slightly raised and molded edge, supported by four slender cabriole legs ending in small pad feet. The legs are made to fold together and the top to tilt, which permits the table to be folded up and earns for the piece the term 'tuckaway'.

Height, 24½ inches; diameter, 26 inches

Note: Concerning this table, Mr. Nutting remarks: 'A folding table . . . rare or unique.' The author, however, is in error in calling the piece maple; the top is cherry and the legs are of apple wood. So far as we know, only three of these tables have been discovered, the remaining two being in the Metropolitan Museum of Art and the Boston Museum of Fine Arts.

Illustrated in Wallace Nutting, *Furniture Treasury*, 1928, Vol. I, fig. 1297

[See illustrations]



[NUMBER 124—TWO VIEWS]

125. COMB-BACK WINDSOR CHAIR WITH WRITING ARM

American, XVIII Century

900-
Tall back composed of six spindles with yoke-shaped crest rail, horse-shoe-pattern arms with broad writing arm at left, a drawer below. Wide seat with serpentine front, slightly raked and turned legs with stretchers. Of hickory, oak, and pine. Drawer under the seat is missing, and three coats of paint have been recently removed.

Note: This Windsor writing chair was owned originally by Deacon Joseph Safford of Bennington, Vt., whose son, Samuel Safford, attained the rank of Lt.-Colonel in Washington's army. The chair afterwards descended to Mrs. Fannie P. Morgan, who testifies to the foregoing. An identical chair is in the Bolles collection, Metropolitan Museum of Art.

Collection of Deacon Joseph Safford, Bennington, Vt., 1774

Collection of Lt.-Col. Samuel Safford, circa 1800

Collection of William R. Morgan

Collection of Fannie P. Morgan

[See illustration]



[NUMBER 125]

126. TURNED CURLY MAPLE GATE-LEG TABLE *New England, circa 1720*
Oval top of an uncommon thickness, with nice patina and faint curled figure. The stationary and gated supports and the stretchers all attractively turned in vase-baluster pattern; the pear-shaped feet well preserved. Drawer restored.

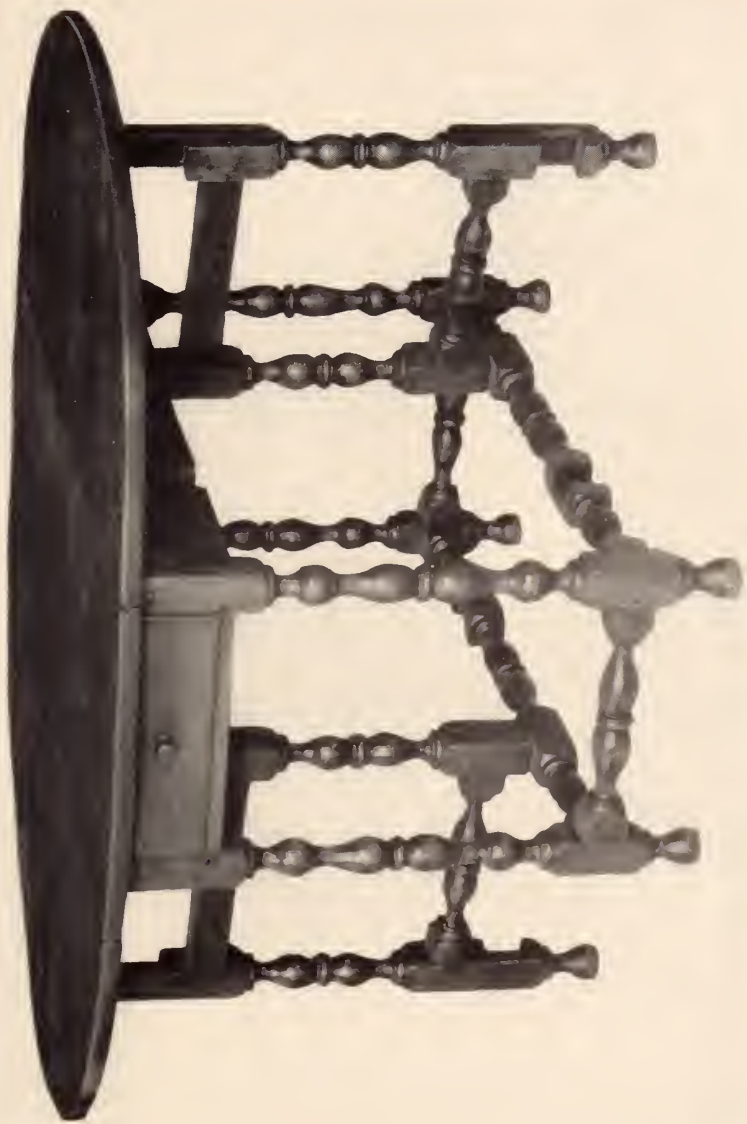
Height, 29 inches; length open, 56 inches; width, 40½ inches

Note: This table remained for many years in the possession of the Aldens of New England, descendants of John and Priscilla Alden, and afterwards passed into the ownership of Mrs. Samuel M. Farnum of Newtonville, Mass. A letter to this effect accompanies the table.

Collection of Charles Alden, 1903

Collection of Mrs. Samuel M. Farnum, 1929

[See illustration]



[NUMBER 126]



{NUMBER 127}

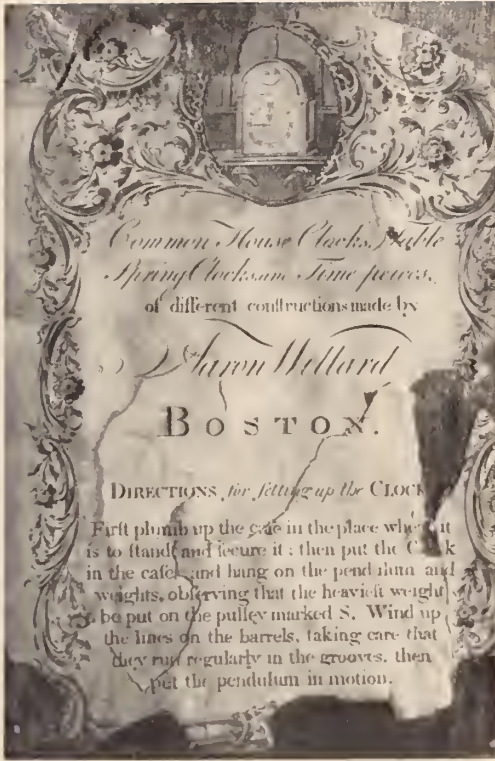
127. MAPLE, HICKORY, AND PINE COMB-BACK WINDSOR ARMCHAIR

American, circa 1770

Distinguished by the fine flare of the back and the turned legs. Crest rail terminates in scrolled ears, the arms in knuckled scrolls; bulb-turned spindles and legs. Very fine example.

{See illustration}

325-



AARON WILLARD LABEL

128. INLAID MAHOGANY LONG-CASE CLOCK WITH THE MAKER'S LABEL

*Aaron Willard, Roxbury and Boston,
1780-1823*

000- Tall case of crotch mahogany paneled with inlaid bandings of black and white holly, and with brass-mounted chamfered and fluted corners. Domed hood with fretted pediment, brass-mounted pilasters and three brass finials; painted metal dial shows the phases of the moon, and bears the maker's name. Pasted inside the pendulum door is the original label of Aaron Willard, giving directions for care of the clock. *Height, 7 feet 10 inches*

[See illustration]



[NUMBER 128]

129. CHIPPENDALE CARVED CHERRY HIGHBOY WITH
CLAW-AND-BALL FEET, BY AARON CHAPIN *Connecticut, 1770-80*

100-
Comprising a case of three small and four long drawers, superimposed upon a base containing one long and three small drawers, the top and bottom small drawers displaying the characteristic carved fans or sunbursts. Surmounted by a pediment of architrave form composed of two gracefully voluted moldings which terminate in whorls, the interspaces filled with fret-carved trellis work. The pediment is further ornamented with three handsome turned baluster finials; the centre ornament on a fluted semicircular plinth, the smaller side finials on molded and square plinths. The corners of the upper and lower bodies are chamfered and fluted simulating quarter-columns, with reeding on the lower sections and capitals of bronze. Skirt valanced in cyma curves at front and sides; angular cabriole legs ending in claw-and-ball feet.

Height, 7 feet 1 inch; width, 40 inches

Note: This very fine and rare highboy was originally owned by Gov. Caleb Strong of Northampton, Mass., and remained in the family until purchased by the late Philip Flayderman of Boston. Aaron Chapin worked in East Windsor and Hartford, Conn., about 1770-90.

Collection of Gov. Caleb Strong, Northampton, Mass., circa 1800

Collection of the late Philip Flayderman, American Art Association-Anderson Galleries, 1930

Cf. Wallace Nutting, *Furniture Treasury*, 1928, Vol. I, fig. 370

[See illustration]

130. SHERATON MAHOGANY TWO-PART DINING TABLE *English, 1800-10*

225-
Top consists of three leaves reeded on the edge supported by two turned pedestals, each with three outsplayed and grooved legs ending in brass paw feet and casters. Also an extra leaf.

*Height, 26½ inches; length extended, 8 feet 6 inches;
width, 45½ inches*



[NUMBER 129]



{NUMBER 131}

131. CURLY MAPLE CHEST OF DRAWERS, CALLED 'HIGHDADDY'

American, circa 1750

Chest of six graduated long drawers with molded flaring cornice; on molded low stand with attractively valanced apron and short cabriole legs ending in pad feet. Refinished. *Height, 5 feet; width, 41 inches*

{See illustration}



[NUMBER 132]

132. SMALL SHERATON MAHOGANY SWELL-FRONT CHEST OF DRAWERS

New England, 1800-10

2-5- Small bureau of uncommon design, with four beaded drawers, reeded stiles, turned and tapered short legs.

Height, 38½ inches; width, 32 inches

[See illustration]

133. QUEEN ANNE CURLY MAPLE WRITING DESK *American, circa 1750*
Body contains four long drawers above which a hinged writing flap encloses a series of small drawers and pigeonholes in pine; on four short cabriole legs with pad feet. Rich 'tiger stripe' figure on all surfaces.

Height, 43 inches; width, 38 inches

[See illustration]



{NUMBER 133}

134. SHERATON CARVED MAHOGANY FOUR-POST BEDSTEAD

American, circa 1800

950- Four-poster of great dignity and charm. The foot posts are of mahogany, turned and tapered, reeded on the upper section, carved at the centre in cone and palm leaf design, and reeded and leaf-carved on the lower section. Plain tapered square head posts. Fitted with flowered chintz hangings.

Height, 7 feet 8 inches; length, 6 feet 6 inches; width, 4 feet 4 inches

[See illustration]

135. HAND WOVEN WHITE 'CANDLEWICK' COVERLET

American, XIX Century

605- Harmonizing with the preceding bedstead. Full size.

[See illustration]



[NUMBERS 134 AND 135]



[NUMBERS 136 AND 137]

136. SHERATON MAPLE 'FIELD' BEDSTEAD, WITH TESTER

American, circa 1800

500- Foot posts of graceful vase pattern, reeded, turned, and tapered; new domed tester frame; tapered head posts. With white candlewick tester. Original red stain.

Height, 6 feet 8 inches; length, 6 feet 6 inches; width, 55 inches

[See illustration]

137. HAND WOVEN WHITE 'CANDLEWICK' COVERLET "

American, XIX Century

✓ 0- Harmonizing with the preceding 'field' bedstead. Full size.

[See illustration]

138. SHERATON MAPLE AND CHERRY 'FIELD' BEDSTEAD, WITH TESTER

American, circa 1800

400- Foot posts, finely reeded and turned in vase pattern, are finished to simulate mahogany; plain tapered square headposts and original domed tester frame. With white candlewick net tester.

Height, 6 feet 10 inches; length, 6 feet 6 inches; width, 53 inches

[END OF SALE]

Total \$ 580.00

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